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ABSTRACT

In 1991, the Florida State Community College System conducted a statewide review of its visual and performing arts instructional programs. As part of the review process, existing data sets were analyzed, three advisory committee meetings and five regional hearings were held, and a survey was distributed to all 24 colleges in the system. In addition, a survey was distributed to secondary school supervisors to evaluate linkages with community colleges. Among the issues examined in the review were the role of the arts; the degree to which entering freshmen have the skills necessary to profit from the programs; community college relations with public schools; the status of course articulation with the state university system; the performance of community college graduates in state universities as compared with native university students; academic advising; the extent to which professional exchanges take place between community college and university faculty; the effectiveness of counseling services for students seeking to transfer; the distribution of minority faculty; equipment needs; and the roles of the Florida School of the Arts, St. Johns River Community College, and the New World School of the Arts. As a result of the review, it was recommended that the system: (1) schedule regular meetings with secondary school supervisors; (2) schedule meetings with university arts faculties to discuss course articulation and portfolio evaluation; (3) seek to recruit more minority faculty; (4) explore avenues to exhibit student art; (5) examine the possibility of employing computer-assisted instructional methods; and (6) assess the need for an associate in fine arts degree. Appendixes include the survey instruments, the names of hearing attendees, and a list of 12 recommendations. (JMC)

ED330378

STATE BOARD OF
# Community Colleges

# Visual and Performing Arts

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JC 910 138

**Program Review Report**
**February 1991**

State Board of Community Colleges

# Program Review
# of
# Visual and Performing Arts
# in
# Florida Community Colleges

February 1991

## PREFACE

The review of instructional programs in community colleges is a multi-level process, involving institutional personnel, students, Department of Education personnel, affected state agencies and organizations, and the Division of Universities. This review was a statewide, issue-oriented review, primarily to discover needs for state policy and other changes to improve visual and performing arts programs in Florida community colleges.

Credit for this report is due in large part to the fine work of the Visual and Performing Arts Program Review Advisory Committee. The Committee organized and conducted regional hearings that provided forums for discussion of the issues by their community college colleagues, public school visual and performing arts supervisors, representatives from state universities, interested community college administrators, and community arts groups. In addition to conducting the hearings and writing the findings of the hearings, the Committee met to discuss the implications of the findings.

Appreciation is expressed to the many people who

participated in this review. Special appreciation is expressed to the members of the Advisory Committee, to the people who completed the questionnaire, and to the people who attended and participated in the regional hearings.

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# INTRODUCTION

The State Board of Community Colleges is required to review instructional programs every five years (Sections 240.147(5) and 240.312, Florida Statutes, and Rule 6A-10.039, FAC). The review of the associate in arts degree program includes separate reviews of each of the major discipline groupings in the program on a five-year cycle. The review reported herein was a review of the visual and performing arts discipline grouping.

The review process contains three phases referred to as levels. Level I is an annual production by the Division of Community Colleges of data displays of the performance of community college graduates in upper division programs in the state universities compared with the performance of native students and of other students. Level II is the review by the community colleges of selected discipline groupings suggested by the Level I data displays and other stimuli, and includes meetings between the community college discipline grouping faculty and the same discipline grouping faculty from the state universities. Level III is statewide, state-level, issue-oriented reviews by the State Board of Community Colleges, correlated with the five-year cycle

reviews of the Board of Regents. The review of Visual and performing arts was a Level III review incorporating Level I findings.

## PURPOSE

The primary purpose of the statewide, state-level, issue-oriented, review of the visual and performing arts in the State Community College System was to determine needs for state initiatives, policy changes, and funding priorities. The objectives included analysis to learn what Level I reviews reveal, inquiry and analysis to study eleven issues listed below, and the development of recommendations addressing the findings.

### Issues

The issues studied in the review included:

1. The recognition of the role of the visual and performing arts in the colleges' statements of purpose.

2. The degree to which entering freshmen have the skills necessary to profit from college level visual and performing arts courses.

3. The status of the articulation of community college visual and performing arts majors into the State University System upper level programs in the visual and performing arts.

4. The degree to which community college visual and performing arts majors are able to compete at the junior and senior level with visual and performing arts

majors who took their freshmen and sophomore work in the State University System.

5. The degree to which there are professional exchanges of information between community college visual and performing arts faculty members and their colleagues in the State University System and in the area high schools.

6. The opportunities for community college faculties in the visual and performing arts to stay abreast of changes in their disciplines.

7. The accuracy and timeliness of counseling available to students who plan to transfer to the State University System as visual and performing arts majors.

8. The distribution of minority faculty in community college visual and performing arts disciplines and the efforts to increase minority representation on community college visual and performing arts faculties.

9. Equipment needs.

10. The relationship between the teaching of the visual and performing arts and the colleges' cultural affairs programs.

11. The roles of the Florida School of the Arts, St. Johns River Community College, and the New World School of the Arts, Miami-Dade Community College.

## PROCESS

The process by which the review of the visual and performing arts was conducted contained five basic elements: a review of print materials, a review of appropriate existing data, selection of an advisory committee and advisory committee meetings, regional hearings, and the creation and distribution of a survey to obtain data not available from any other source about community college visual and performing arts instruction.

### Publications

The following publications were reviewed in relation to the issues listed in the chapter on purpose.

American Association of Technical, Community, and Junior Colleges. Minorities in Urban Community Colleges. Washington, D.C., 1988.

American Association of Technical, Community, and Junior Colleges. Minority Graduate Education. Washington, D.C., 1987.

Brown, Shirley Vining. Increasing Minority Faculty: An Elusive Goal. Princeton, New Jersey, Educational Testing Service, 1988.

Eisenburg, Diane U. and James F. Gollattscheck, eds. The Future of Humanities Education at Community, Technical and Junior Colleges. Washington, D.C.: National Endowment for the Humanities, 1986.

Final Report of the Center for the Study of Community Colleges. Art Education in American Community Colleges. Los Angeles, California, 1988.

Kutz, Jonathan, ed. Arts and Education Handbook: A Guide to Productive Collaborations. National Assembly of State Art Agencies, 1988.

Report of a Leadership and Planning Conference. Organizing for Advocacy. Tallahassee: Florida Music Educators Association, June 1986.

Report of the Consultants to the Florida Board of Regents. Visual and Performing Arts Program Review. Tallahassee: Department of Education, 1984.

Report of the Postsecondary Education Planning Commission. An Assessment of the General Education Curriculum in State Universities and Community Colleges. Tallahassee: Department of Education, 1989.

Report of the Postsecondary Education Planning Commission. Fine Arts Programs and Facilities in Higher Education in Florida. Tallahassee: Department of Education, 1987.

## Existing Data

The associate in arts degree program review Level I data displays compare the State University System (SUS) upper division performance of community college transfer students in the visual and performing arts with the upper division performance of SUS native students in the visual and performing arts. Placement testing results indicate the extent to which entering freshmen are prepared to profit from instruction in some aspects of the courses in the visual and performing arts.

## Advisory Committee

A letter describing the nature of the review of the programs in the visual and performing arts was sent to

the presidents of the community colleges. Each president was invited to nominate a dean, a visual and performing arts chair, and a visual and performing arts faculty member to serve on a committee that would guide the development of the program review. Committee members were selected based on college location and size, and to achieve a representative distribution of administrators, visual and performing arts chairs, and teaching faculty. Committee members also were chosen to represent the Florida School of the Arts at St. Johns River Community College, the New World School of the Arts at Miami-Dade Community College, the Florida Endowment for the Humanities, and the Florida Arts Council.

Three meetings of the Advisory Committee were held. The first meeting was an orientation meeting where the purpose of the review was discussed and the process described. The second meeting was to discuss what was heard at the hearings held throughout the state to discuss issues involving visual and performing arts programs in the community colleges. The third meeting was to make recommendations based on the issues that were discussed.

## Hearings

Five hearings were held. The locations were chosen to allow representatives from all the community colleges,

state universities, public schools, and interested community art groups to attend. The locations were Niceville, Palatka, Tampa, Orlando, and Palm Beach. Prior to each hearing, the colleges in the area of the hearing were notified and asked to send visual and performing arts faculty and administrators to the meetings. Similar notices were given to the superintendents of schools and to the universities.

At least three members of the Advisory Committee attended each of the hearings. Each of the issues identified in the chapter on purpose was discussed at each site hearing. Immediately following each hearing, the Advisory Committee members who were present wrote their impressions of what was brought out in the discussions, and sent the report to the Division of Community Colleges.

## Surveys

After being briefed on the data that were available from the Division of Community Colleges and the Division of Universities, the Advisory Committee felt that there was a need for additional information. A survey was developed to obtain information about the visual and performing arts faculties, about the relationships of the community college faculties with their colleagues in the universities and the high

schools, and about professional growth opportunities for the visual and performing arts faculties. The survey was sent to all twenty-eight colleges, and responses were received from twenty-four colleges.

In addition to the survey of the colleges, a survey was developed for secondary school supervisors of visual arts and music programs. The main thrust of the survey was to determine the degree of communication between secondary school instructors and community college instructors, and to determine methods by which the colleges could improve their linkages with the secondary schools.

## FINDINGS

### Role of the Arts

The first of the eleven issues listed in the chapter on purpose concerned the recognition of the role of the visual and performing arts in the community colleges' statements of purpose. All but two of the community college catalogs were found to mention cultural enrichment in some fashion in the purpose statements contained therein. How is cultural enrichment as an element in a purpose statement translated into instruction and other services? A succinct, official statement of what cultural enrichment is to the individual community college is prerequisite to the orderly and proportionate execution of that purpose.

Community colleges view cultural enrichment both from an individual student perspective and in a collective community sense. Some students enroll in courses in the arts to satisfy humanities requirements in the general education core of their degree programs. Some students, both degree-seeking and nondegree-seeking, enroll in courses in the arts as elective courses out of pure interest. Some students

enroll in courses in the arts in preparation for transfer to upper level programs in the arts in the State University System or elsewhere. Some students enroll in courses in the arts to prepare for careers in the arts. Performances and exhibitions supplement the courses in the arts and constitute a community service to help meet the cultural enrichment needs of the collective community, which needs history shows to have been common to all cultures and without the satisfaction of which, cultures stagnate.

## Entering Student Readiness

When participants at the hearings were asked to evaluate the preparation of incoming arts students in community college arts programs, the responses were so varied that no clear picture emerged. However, two tentative observations could be made. The participants said that the students who had decided on arts careers early in school usually were well prepared. Most of these students had taken private lessons and had taken opportunities to perform, or in the case of the visual arts, had produced works of their own and examined the works of others. The students who did not decide on an arts major until they were in high school or community college did not have the advantage of early training and experience, and needed more work in the basics of

whatever arts they had chosen.

The placement tests used statewide to evaluate the communication and mathematics skills of students entering the community colleges do not measure students' abilities in the arts. Only six of the colleges require a portfolio evaluation of students entering visual arts programs. Nineteen of the colleges require auditions of students entering music programs.

High school graduation requirements in Section 232.246, Florida Statutes, state that each student shall earn twenty-four credits in specified areas of study. Among the areas specified are the performing arts:

> One-half credit in performing fine arts to be selected from music, dance, drama, painting, or sculpture. A course in any art form, in addition to painting or sculpture, that requires manual dexterity, or a course in speech and debate, may be taken to satisfy the high school graduation requirement for one-half credit in performing arts pursuant to this subparagraph.

At the hearings, the participants pointed out that speech and debate are not performing arts, and to include them in the fine arts requirement was counter to the spirit of the requirement.

Paul R. Lehman, Professor and Associate Dean, School of Music, The University of Michigan, speaking to the Florida Music Educators, outlined the goals of the Music Educators National Conference (MENC):

> Two years ago the MENC National Executive Board adopted three goals for 1990: (1) By 1990, every student, K-12, shall have access to music

> instruction in school, and the curriculum of every elementary and secondary school shall include a balanced, comprehensive, and sequential program of music instruction taught by qualified teachers, (2) By 1990, every high school shall require at least one unit of credit in music, art, theatre, or dance for graduation, and (3) By 1990, every college and university shall require at least one unit of credit in music, art, theatre, or dance for admission.

The MENC goals affect the preparation of incoming community college students. Only one-half credit in the arts is required, and that can be avoided by taking speech or debate. To change the graduation requirement to one full credit would produce students with better backgrounds in the arts.

## Community College Relations with Public Schools

To determine how community college visual and performing arts programs relate to public schools, forty public school art and music supervisors were asked to complete a questionnaire about relations with the community colleges that serve their districts. Nineteen supervisors responded. Eighteen said there are no regular meetings between public school and community college arts faculty. One said there are such meetings. Thirteen supervisors said the community colleges do not provide in-service courses for public school arts faculty. Five said they do, and one did not say.

Recommendation 1.-- Recommend that community colleges schedule regular meetings with high school arts supervisors and instructors to deliberate mutual

concerns.

The questionnaire asked whether the community colleges provide any special services for public school students with respect to college sponsored cultural arts series. Six supervisors said the colleges offer ticket discounts. One supervisor said the college provides transportation. Three supervisors said the colleges arrange briefings for public school students before events so the students will understand and benefit more from the events.

Recommendation 2.-- Recommend that community colleges provide special services for public school students to encourage their understanding of and participation in cultural events at the colleges.

The questionnaire asked how well informed the public school students are about what the colleges offer in art, music, theatre, and dance programs. Four supervisors said the students are well informed. Nine supervisors said the students have a general idea of what the colleges offer. Six supervisors said the students are poorly informed. The questionnaire also asked the arts supervisors to rate preregistration counseling by the colleges for potential arts majors. Five rated the counseling good, four rated the counseling adequate, and eight rated the counseling inadequate. Here, then, are two mutual concerns for deliberation during the meetings called for in

recommendation 1.

The questionnaire asked how the colleges help develop an awareness of the arts in the public school students. Ten arts supervisors listed arts competitions, performances, and workshops; joint performing groups; faculty visits; incentives for attending events; and arts awareness days.

The questionnaire asked the arts supervisors to suggest ways the community college arts programs could better serve the public schools. The supervisors suggested:

1. Public school classroom visits by community college arts faculty and students.
2. Information dissemination about arts events.
3. Public school pupil visits to community college arts classes and events.
4. Portfolio preparation assistance for teachers and pupils.
5. Increased communication and interaction.
6. Pre-event briefings and workshops for pupils.
7. Pupil follow-up after arts events.
8. Joint planning.
9. Increased comprehensiveness and depth of arts courses and programs.
10. Increased recruitment efforts.
11. Community college student and faculty

performances at the public schools, including remote schools.

12. In-service training for public school teachers.
13. Ticket discounts for pupils who attend arts events.
14. Development of a resource list of artists in the community.
15. Joint faculty activities.

A separate questionnaire was sent to the colleges, and two of the items related to communication between the colleges and the public schools. One item asked whether the visual and performing arts instructors knew about the public school curriculum frameworks. Six of the twenty-five answers said that they were well informed. Eighteen said they were somewhat informed. One said they knew nothing about the curriculum frameworks. Another item asked whether the public school curriculum frameworks had any impact on the visual and performing arts curriculum at the community college. Fourteen colleges said the frameworks had some impact on the curriculum, and eight colleges said the frameworks had no impact on the curriculum. Several comments were that the frameworks encouraged college curriculum changes that resulted in better transition from high school arts programs to community college arts programs. One person said that his college used the

frameworks to help design summer workshops for public school arts instructors. Another wrote that the frameworks resulted in better prepared entering freshmen in the visual and performing arts programs.

Recommendation 3.-- Recommend that the meetings recommended in recommendation 1 include helping the community college arts faculties to understand the public school curriculum frameworks for the arts and the outcomes identified therein.

## Upper Level University Student Performance

As explained in the introductory chapter, Level I of the program review process is the annual production of data displays of the performance of community college associate in arts degree graduates who have transferred to SUS upper level programs. The information for the displays is obtained from records of the Division of Universities and is an important indicator of how well the community colleges have prepared their graduates for the last two years of the baccalaureate.

A four-year summary of Level I data displays for the visual and performing arts discipline grouping is in table 1. The table compares the State University System upper level performance of community college associate in arts degree graduates with the performance of other transfer students, except Florida community college associate in science degree graduates, and with the performance of native students. The points of comparison

TABLE 1

Student Performance
in SUS Upper Level
Visual and Performing Arts

| | 1988-89 | 1987-88 | 1986-87 | 1985-86 |
|---|---|---|---|---|
| Headcount: | | | | |
| SCCS AA Grads | 714 | 679 | 916 | 756 |
| | 30.46% | 29.73% | 34.42% | 35.07% |
| SUS Natives | 697 | 611 | 808 | 455 |
| | 29.74% | 26.75% | 30.37% | 21.10% |
| Others | 933 | 994 | 937 | 945 |
| | 39.80% | 43.52% | 35.21% | 43.83% |
| Mean Cum GPA: | | | | |
| SCCS AA Grads | 2.94 | 2.94 | 2.91 | 2.94 |
| SUS Natives | 2.86 | 2.85 | 2.85 | 2.81 |
| Others | 2.96 | 2.99 | 3.02 | 2.88 |
| 3.0 & Above GPA: | | | | |
| SCCS AA Grads | 55.8% | 54.6% | 52.1% | 52.0% |
| SUS Native | 43.1% | 41.7% | 43.5% | 41.0% |
| Others | 54.2% | 55.0% | 59.8% | 49.0% |
| Below 2.0 GPA: | | | | |
| SCCS AA Grads | 5.0% | 4.4% | 3.7% | 5.0% |
| SUS Natives | 1.0% | .9% | .6% | 2.0% |
| Others | 3.6% | 4.3% | 3.7% | 3.0% |
| Suspended: | | | | |
| SCCS AA Grads | 1.8% | 1.0% | 1.4% | 1.0% |
| SUS Natives | .5% | 1.3% | .3% | 1.0% |
| Others | 1.2% | 1.9% | 1.0% | 1.0% |
| Graduated: | | | | |
| SCCS AA Grads | 16.9% | 18.7% | 14.6% | 13.0% |
| SUS Natives | 22.6% | 20.4% | 16.3% | 19.0% |
| Others | 20.4% | 21.3% | 17.1% | 17.0% |
| Avg SSH Per Term: | | | | |
| SCCS AA Grads | 8.6 | 8.4 | 8.6 | 9.0 |
| SUS Natives | 10.4 | 10.2 | 10.2 | 11.2 |
| Others | 9.1 | 8.4 | 8.6 | 10.8 |
| Avg Tot SSH To Degree: | | | | |
| SCCS AA Grads | 142.2 | 140.4 | 136.8 | 127.1 |
| SUS Natives | 139.3 | 140.4 | 138.0 | 126.0 |
| Others | 148.0 | 145.7 | 145.7 | 131.2 |

are:

1. Unduplicated count of students classified by the universities as upper level.

2. Mean grade point average of students based on courses taken at the university.

3. Percentage of students with grade point averages of 3.0 or above.

4. Percentage of students with grade point averages below 2.0.

5. Percentage of students suspended for academic reasons by the university as of the close of the last term in the report period.

6. Percentage of students who graduated during the report period.

7. Average number of credits earned by the students per term during the report period.

8. Average number of total credits earned toward the degree by students who graduated during the report period.

The student count in table 1 is a count of the students for whom records were sufficiently complete to be used in the Level I data display calculations. Community college associate in arts degree graduates comprise nearly one-third of the university upper level enrollment. They outnumber the SUS native students every year in table 1. There quite obviously is very strong reason for the universities to be as interested in good articulation between the community colleges and the universities as are the community colleges.

The mean cumulative grade point averages in table 1 include lower level grades for the native students but do

not include lower level grades for community college associate in arts degree graduates. Still, the mean for community college associate in arts degree graduates is higher than the mean for native students every year in table 1.

Table 1 also shows higher percentages of associate in arts degree graduates with grade point averages of 3.0 or above than SUS native students every year in the table. But, at the other end of the grade point average scale, the performance of community college associate in arts degree graduates was not as good as that of native students. Smaller percentages of native students had grade point averages below 2.0 every year in the table.

Overall, community college associate in arts degree graduates in the SUS visual and performing arts upper level programs performed better than SUS native students each of the four years in table 1 as measured by grade point average.

Table 1 reveals that the average course loads of all three student groups were below a full-time load. At the rates shown for any of the four years, a community college associate in arts degree graduate would take more than six semesters to complete a minimum length (sixty credits) upper level program and a native student would take more than five semesters. But, the visual and performing arts upper level programs are not minimum

length. With the average number of credits earned for the baccalaureate in 1988-89, a community college associate in arts degree graduate would take nine semesters to complete a baccalaureate in the visual and performing arts and a native student would take eight semesters.

That the community college associate in arts degree graduates earn nearly the same number of credits for the baccalaureate as the SUS native students is a significant finding. It suggests that credit transfer tends to function well in the visual and performing arts, and that curriculum advising tends to function about the same for both groups of students.

The fact that associate in arts degree graduates and SUS native students average about 140 credits for the baccalaureate is a concern, because both groups averaged less than 130 credits three years earlier and the average has increased steadily over the three years. If the reason is that the credit requirements for the baccalaureate have been increasing, the Division of Universities has started working to keep all baccalaureate programs as close to 120 credits as possible. The disturbing trend toward more credits to graduation should be watched closely by the SUS and the State Community College System.

Table 2 reports the 1988-89 performance of visual

TABLE 2

Student Performance
in SUS Upper Level
Visual and Performing Arts
by Discipline
1988-89

| Discipline | Headcount | | Mean Cum. GPA | | % 3.0 and Above GPA | | % Below 2.0 GPA | | % Suspended | | % Graduated | | Average SSH Per Term | | Average Total SSH to Degree | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | CC-AA | Native | CC-AA | Native | CC-AA | Native | CC-AA | Native | CC-AA | Native | CC-AA | Native | CC-AA | Native | CC-AA | Native |
| V & P Arts/Fine Arts | 37 | 12 | 3.11 | 2.94 | 64.8 | 58.3 | 5.4 | 0.0 | 0.0 | 0.0 | 16.2 | 33.3 | 6.9 | 9.0 | 137.5 | 128.5 |
| Dance | 5 | 19 | 3.17 | 3.15 | 80.0 | 73.6 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 42.1 | 10.8 | 8.9 | . . . | 146.3 |
| Graphic Design | 23 | 66 | 2.62 | 2.77 | 34.7 | 31.8 | 13.0 | 0.0 | 0.0 | 1.5 | 26.0 | 31.8 | 10.8 | 11.0 | 144.4 | 137.6 |
| Dramatic Arts | 94 | 124 | 3.00 | 2.85 | 57.4 | 37.9 | 1.0 | .8 | 1.0 | 0.0 | 15.9 | 22.5 | 8.9 | 10.9 | 146.7 | 140.8 |
| Painting, Drawing, Sculpture | 423 | 251 | 2.97 | 2.76 | 56.7 | 33.0 | 5.2 | 1.2 | 2.3 | .8 | 17.9 | 21.9 | 8.4 | 9.7 | 139.8 | 131.2 |
| Art History | 20 | 47 | 2.73 | 2.81 | 50.0 | 48.9 | 0.0 | 6.3 | 0.0 | 2.1 | 5.0 | 23.4 | 10.0 | 11.3 | 123.0 | 142.1 |
| Graphic Arts | 4 | 8 | 2.52 | 2.52 | 25.0 | 12.5 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 13.2 | 6.0 | . . | . . |
| Music, General | 44 | 42 | 2.88 | 3.09 | 59.0 | 66.6 | 9.0 | 0.0 | 2.2 | 0.0 | 22.7 | 23.8 | 7.5 | 12.2 | 153.0 | 152.7 |
| Music History | 1 | 0 | 3.09 | . . | 100.0 | . . | 0.0 | . . | 0.0 | . . | 100.0 | . . | 16.0 | . . | 147.0 | . . |
| Music Performance | 51 | 114 | 2.77 | 3.00 | 43.1 | 62.2 | 5.8 | 0.0 | 0.0 | 0.0 | 9.8 | 17.5 | 9.4 | 10.5 | 154.6 | 151.2 |
| Music Composition | 2 | 4 | 3.59 | 3.18 | 100.0 | 50.0 | 0.0 | 0.0 | 0.0 | 0.0 | 50.0 | 25.0 | 11.0 | 13.5 | 122.0 | 161.0 |
| Music Theory | 0 | 2 | . . | 2.71 | . . | 50.0 | . . | 0.0 | . . | 0.0 | . . | 0.0 | . . | 15.5 | . . | . . |
| V & P Other | 10 | 8 | 2.95 | 2.80 | 70.0 | 37.5 | 10.0 | 0.0 | 10.0 | 0.0 | 0.0 | 0.0 | 8.0 | 10.0 | . . | . . |
| Total | 714 | 697 | 2.94 | 2.86 | 55.8 | 43.1 | 5.0 | 1.0 | 1.8 | .5 | 16.9 | 22.6 | 8.6 | 10.4 | 142.2 | 139.3 |

and performing arts upper level students according to discipline. Be cautioned that the universities do not classify their students by discipline uniformly. The discipline with the largest enrollment in 1988-89 was painting/drawing/sculpture followed by dramatic arts, music performance, and general music. Graphic design had three more students than general music, but the number of associate in arts degree graduates was small enough to suggest caution about drawing conclusions based on averages.

The mean cumulative grade point average of the associate in arts degree graduates in the largest enrollment discipline, painting/drawing/sculpture, was .21 points higher than the mean for native students, and in the second largest enrollment discipline, dramatic arts, was .15 points higher than the mean for native students. In the disciplines of music performance and general music, the differences in the means favored the native student.

Returning to the issue of credits earned for the baccalaureate, the associate in arts degree graduates averaged 8.6 more credits than the native students in the largest enrollment discipline, painting/drawing/sculpture, and 5.9 more credits than the native students in the second largest enrollment discipline, dramatic arts. In music performance and

general music, the differences in the credits earned for the baccalaureate were small, 3.4 and .3 respectively, but the credits earned exceeded 150, which intensifies the concern already expressed. One hundred fifty credits equates to a five-year baccalaureate.

## Academic Advising

In most of the community colleges, the number of students who plan to major in the arts is small. The Advisory Committee noted that the small number of students and the close interaction with instructors due to the nature of many of the courses cause the students and instructors to develop closer relationships than generally are developed in lecture classes where there is less direct contact between students and instructors. That special relationship between students and instructors in the arts results in a strong tradition of the instructors acting as academic advisors.

Because community college arts instructors come into contact with their colleagues in the universities in informal settings such as art shows, concerts, recitals, and other arts related activities, they learn of the particular requirements of the universities to which the bulk of their arts students transfer. The instructors who attended the hearings were familiar with

university transfer manuals and the expectations of the university instructors who evaluate their students at the universities. The visual arts instructors indicated no problems in helping students prepare their portfolios for evaluation. Some visual arts instructors said that problems occasionally arise when students transfer to institutions where the instructors have little or no professional contact with the faculty, but, this was considered minor.

Table 2 showed that associate in arts degree graduates averaged 8.6 and 5.9 more credits to the baccalaureate than native students in the painting/drawing/sculpture and the dramatic arts disciplines. Similar differences were shown in several other disciplines. Despite the expressed confidence in the effectiveness of academic advising, the community colleges should assure that the differences are not due to inadequate academic advising.

## Community College Relations with Universities

The visual and performing arts program review included a written survey of the community colleges to help collect information on the issues listed in the chapter on purpose. One of the items on the survey questionnaire asked about regular meetings between university and community college arts faculty. Fourteen

colleges said meetings do occur regularly. Eleven colleges said there are no meetings.

As explained in the introductory chapter, Level II of the program review process is the review by the community colleges of selected discipline groupings. The most significant element of the Level II process, and of the whole program review process in the opinion of the task force that developed the process, is articulation meetings between community college and university faculty from the same discipline. Reports of Level II articulation meetings during 1987-88, 1988-89, and 1989-90 indicate eleven, nine, and fourteen articulation meetings between faculty from visual and performing arts disciplines. But, eleven colleges, with three not responding, say that they do not conduct regular meetings with their university counterparts in the arts.

Recommendation 4.-- Recommend that regularly scheduled articulation meetings be conducted between community college and university arts faculties to review changes in curriculum policy and other matters of mutual concern.

Some community college faculty believe the universities place too much emphasis on portfolio and proficiency evaluation. All but Florida A and M University and the University of West Florida require that transfer visual and performing arts students be evaluated and placed accordingly. Evaluation is by portfolio, by performance, and by testing of proficiency

in music theory. If the student, in the opinion of the evaluator, is found deficient in a necessary area, the student may have to repeat instruction to raise his skills to the level deemed acceptable by the evaluator.

Performance in the arts is not as quantifiable as in some other academic areas. Evaluation by performance or portfolio is subjective. Two evaluators examining the performance of the same student can come to different conclusions about where that student should be placed.

Some community college music instructors argue that community college students who complete a four-course sequence in music theory should be allowed to enroll in junior level music theory courses without proficiency testing. Some community college visual arts instructors argue that if a visual arts major has successfully completed the four-course prerequisite sequence in the arts, he should be allowed to enter junior level courses without evaluation. The same case is made for theatre and dance transfer students.

University instructors argue that is not fair to students to place them in courses from which they are not prepared to profit. They argue that in some cases students who have successfully completed the lower level prerequisites simply need more work to mature. However, one university has reported that whereas repeating music theory courses was a problem in the past, it no longer is

a major problem, and that community college transfer students are admitted to upper level theory classes.

Repeating courses or being required to take unnecessary courses increases the number of credits earned to graduate. Table 2 reports that community college graduates who receive university baccalaureates in the arts average only 2.9 credits more than native students. The discipline with the largest enrollment is painting/drawing/sculpture where the community college graduates average 8.6 more credits than natives for the baccalaureate. Dramatic arts also has a large enrollment, and the difference is 5.9 credits. Music performance is another large enrollment discipline, and the difference is 3.4 credits. A smaller enrollment discipline listed in table 2 is V & P Arts/Fine Arts where the difference is nine credits.

Recommendation 5.-- Recommend that the regularly scheduled meetings of community college and university arts faculties recommended in recommendation 4 include discussions of portfolio and proficiency evaluation, curriculum articulation, and degree program length.

Recommendation 6.-- Recommend that the Articulation Coordinating Committee investigate the evaluation by portfolio, performance, and testing used by the universities when evaluating transfer students in the visual and performing arts to assure an equitable and effective process.

## Faculty

In response to the program review survey of the community colleges, twenty-four of the twenty-eight

community colleges reported 274 full-time faculty and 392 part-time faculty were employed as visual and performing arts faculty. The percentages in each category of highest earned degree are shown in table 3.

TABLE 3

Degrees of Visual
and Performing Arts Faculty

| | Full-Time | Part-Time |
|---|---|---|
| Doctorate | 17% | 6% |
| Masters plus Thirty | 27% | 8% |
| Masters | 52% | 60% |
| Baccalaureate | 3% | 21% |
| Less than Baccalaureate | 1% | 5% |

Twenty-four of the twenty-eight colleges.

Part-time faculty in the visual and performing arts are very important to the instructional programs to enable the students to work with highly skilled artists. Some have certificates from conservatories such as Julliard or the Curtis Institute. Some are professionals in their fields. Table 3 reflects the interest in recognizing performance skills as well as academic degrees.

The recent summative review of the associate in arts degree program found that 71 percent of all faculty are part-time. In the visual and performing arts, 59

percent are part-time. The summative review found that part-time faculty produce 26 percent of the credit awarded. In the performing and visual arts, part-time faculty produce 30 percent of the credit awarded.

A problem frequently mentioned about using part-time faculty is that they tend to be assigned to evening classes, which makes interaction with supervisors, other faculty, and college offices difficult and less likely to occur. In the visual and performing arts, however, the part-time faculty tend to be assigned to day classes.

## Minority Faculty

In response to the program review survey of the community colleges, twenty-four of the twenty-eight community colleges reported the ethnic group and gender of their visual and performing arts faculty. The percentages are displayed in table 4. Then, blacks, Hispanics, and females are compared in table 5 with their percentages of the total faculty and with the equity goals of the State Community College System.

Blacks and Hispanics make up distinctly smaller percentages of visual and performing arts faculty than of total faculty. Their percentages of the total faculty are less than the equity goals of the State Community College System. Women make up a somewhat smaller

TABLE 4

Visual and Performing Arts Faculty
Ethnic Group and Gender

| | Full-Time | Part-Time |
|---|---|---|
| **Ethnic Group** | | |
| Alien | . . . | .25% |
| Asian | . . . | .77% |
| Indian | .36% | .25% |
| Black | 4.38% | 2.04% |
| Hispanic | 1.46% | 6.38% |
| White | 93.80% | 90.31% |
| **Gender** | | |
| Male | 62.45% | 59.50% |
| Female | 37.55% | 40.50% |

Twenty-four of the twenty-eight colleges.

TABLE 5

Visual and Performing Arts Faculty
Protected Class Representation

| | Arts Faculty | | All Faculty | | Equity Goals |
|---|---|---|---|---|---|
| | F-T | F-T | F-T | F-T | |
| Black | 4.38% | 2.04% | 8.8% | 8.0% | 12.6% |
| Hispanic | 1.46% | 6.38% | 3.9% | 6.2% | 11.6% |
| Female | 37.55% | 40.50% | 44.8% | 47.9% | 46.0% |

percentage of arts faculty than of total faculty. The percentage of the total faculty that is female is right at the equity goal.

Efforts to improve the percentages of minority and female arts faculty are hindered by what appears to be a low turnover rate among arts faculty. This point was at the program review hearings and is supported by the following.

Six community college catalogs were found to list the appointment dates of the faculty. At one college, the average years of service for visual and performing arts faculty was slightly over seventeen years. Of the fifteen instructors listed, only five were appointed in the 1980s. At another college, the average years of service in the arts was twenty-two years, and the most recent appointment date was twenty years ago. Another college last hired a faculty member in the visual and performing arts six years ago. At another college, the average years of service for arts faculty was over seven years, and at another, it was eleven years. The sixth college hired its first new arts instructor in seventeen years in 1989.

Another factor that affects part-time faculty especially is location. Miami-Dade Community College employs more than half of the minority arts faculty systemwide. The Miami area contains a heavy

concentration of Hispanics and is the home of a number of cultural activities that provide employment for artists of all ethnic groups. That rich employment pool is not found in other parts of the state. Only Jacksonville, Tampa, and Orlando come close to providing minority pools of artists who might be interested in teaching in community college arts programs. Certainly no such pools exist in Florida's rural areas.

Recommendation 7.-- Recommend that the community colleges project position openings in the arts as senior faculty approach retirement, and contact universities with strong graduate programs in the arts for preliminary recruitment of minority faculty in the visual and performing arts.

## Faculty Development

In response to the program review survey of the community colleges, five colleges said the use of staff and program development funds for visual and performing arts was excellent, eleven colleges rated the use as good, and six colleges rated the use as fair. There were no ratings as poor.

Twelve community colleges reported that all of their arts faculty belonged to professional organizations associated with their arts disciplines. The lowest arts faculty involvement in professional organizations was 50 percent reported by three colleges. Eight colleges reported that less than 50 percent of their arts faculty who were members of professional organizations were

active in the organizations to the extent that they attended the meetings of the organizations. Four colleges said the lack of college funding caused members to not attend the meetings. Four colleges said membership inactivity was due to professional organization activities not being relevant to teaching. Seven colleges said membership inactivity was due to apathy. Eight colleges said membership inactivity was due to lack of time.

Some artists concentrate on perfecting their skills. By producing or performing, they learn techniques that can be passed on to their students. Performance and production generally are not the major functions of organizations of professional artists. After years of teaching, instructors may loose enthusiasm for professional groups that do not offer their older members anything new or particularly relevant for use in the classroom. Further, art for some people is personal and is not accomplished by a committee or an organization. Such individuals, by their nature, might rather spend their time creating than attending professional meetings that they view as having little or no worth in their development as artists and instructors.

## Equipment

During the program review hearings, the community college personnel consistently told of insufficient and

outdated equipment. The program review survey included an item that asked each college to assess its equipment in fourteen areas of the visual and performing arts as excellent, adequate, or inadequate. On a three-point scale, with excellent being one and inadequate being three, the twenty-three colleges that responded averaged a score of 1.9. Five colleges were between 1.1 and 1.5. Two colleges were between 2.5 and 2.9. The remaining sixteen colleges were between 1.6 and 2.4. The findings from the hearings and the survey appear to be contradictory.

Recommendation 8.-- Recommend that the Division of Community Colleges conduct a comprehensive assessment of visual and performing arts equipment in the community colleges to discover and document special equipment needs.

The program review survey asked each community college to assess its library holdings in the visual and performing arts in terms of audiovisual and print holdings. With twenty-four colleges responding, four rated their holdings excellent. Thirteen rated their audiovisual holdings adequate, and fourteen rated their print holdings adequate. Seven rated their audiovisual holdings inadequate, and six rated their print holdings inadequate. The approximately one-fourth of the colleges with inadequate library holdings in the arts should benefit from the supplemental funds the 1990 Legislature provided for library print and nonprint materials.

The computer has become an important tool in the arts. For example, it helps with the teaching of graphics, color theory and composition, and with music theory. In the June/July 1989, issue of the Community, Technical, and Junior College Journal, Bruce Katsift, department chair of fine arts at Bucks Community College, Pennsylvania, in "Community Colleges and the Arts," wrote of the relationship between technology and the arts and of the resulting costs:

> Too often, we think of the artist working with paper and pencil. In truth, the arts have always been closely linked to the technology of their times. The application of digital technology in music is profoundly and rapidly changing the ways we create and record music in this century. The synthesizer, the sampler, the midi, and the computer have all become standard tools for musicians of all stylistic persuasions. Even the music publishing business is being transformed by intelligent machines that listen to sounds and then prepare written musical notation. In the visual arts, computer graphics is having an impact more profound than photography had in the 19th century. Graphic designers, industrial designers, architects, and photographers have all discovered that digital image forming is an important new tool that artists must embrace if they a e to remain current in their fields. These changes require sophisticated studios and large capital investments. Community colleges, long accustomed to the high cost of vocational educational programs, must also expect similar needs from professional art programs.

The program review survey asked the community colleges to report the number of computers directly controlled by the visual and performing arts departments. With twenty-four colleges responding, 118 were reported. Four colleges reported that their arts

departments did not have direct control over any computers. One college reported twenty. In the remaining nineteen colleges, the numbers ranged from one to fifteen, with one and two the most common. The number of computers was independent of arts program enrollment.

Pensacola Junior College reported its plans to extend its computer assisted instruction in the visual and performing arts to continuing education courses. They are planning a continuing education course that will allow a melody to be played into a computer without the player knowing musical notation, and to get back from the computer a score that then can be manipulated in an endless number of ways. Other possibilities include using a computer in the visual arts to teach continuing education students the principles of color theory and composition.

Recommendation 9.-- Recommend that community college visual and performing arts faculty investigate the possibilities of computer assisted instruction.

## Performances and Exhibits

The community colleges are cultural centers in their communities. The program review survey attempted to discover the extent of the performing arts events provided by the colleges. Five of the colleges were not able to provide a count of performances. One college responded by saying its auditorium and performing arts

hall were occupied two hundred days of the year. The other twenty-two colleges reported 102 stage plays, forty-eight musicals, 304 concerts, 226 cultural arts series events, and 522 public events each year.

Cultural arts series events bring professional performers to the community and provide students with standards of live performance. The Association of Performing Arts Presentors estimates that box office receipts account for about 50 percent of the costs of owning a facility and presenting professional performers. The remainder of the costs must be paid from other sources such as student activity fees, grants, and the college foundations.

Santa Fe Community College and the University of Florida are building a joint-use performing arts facility in which Alachua County is participating. The county has agreed to a rather unusual way of helping with the operating costs. Section 125.0104, Florida Statutes, authorizes counties to levy a tourist development tax against certain living quarters let for no more than six months. Alachua County has done so, and estimates that it will provide Santa Fe Community College with about $200,000 each year to help with the facility.

Approaching the 1990 legislative session, the Division of Cultural Affairs worked with the Division of

Community Colleges for funds to establish a visiting artists program in the community colleges similar to the program in North Carolina. The visiting artists program would have provided grants to the colleges to help employ visiting artists to be available without fee for lectures, demonstrations, performances and exhibitions, workshops, consulting, and other special projects. Although the program was not funded, the 1990 Legislature did appropriate $9,740 for a visiting artist at each of five community colleges as a pilot project.

The State Board of Community Colleges has included in its 1991-93 legislative budget request a budget issue for a visiting artists grant program that would yield $50,000 the first year. The $50,000 would be matched with $50,000 from the Division of Cultural Affairs, $10,000 from each of five community colleges, and $50,000 from the National Endowment for the Arts. The matching endeavor would produce $200,000 to place a visiting artist in residence in each of five community colleges during 1991-92. The endeavor would provide a significant instructional public service, captalizing on joint effort and shared resources, with the potential to grow to a statewide cultural resource.

Recommendation 10.-- Recommend that the 1991-93 legislative budget request of the State Board of Community Colleges for a visiting artists grant program be supported actively by the community colleges and their communities.

The program review survey also gathered information about visual arts events provided by the community colleges. With twenty-four colleges reporting, fifteen community colleges reported they have permanent art collections acquired through donations, permanent loans, foundation gifts, student activity fees, and operating funds. Only three of the reporting colleges do not have art gallery space. Five colleges reported they have full-time curators. Twenty-two colleges reported a total of 181 exhibitions each year, ranging from two exhibitions at one college to sixteen at another.

The community colleges reported that most of their art exhibits are of the work of students, faculty, and members of the community. Other sources identified were the permanent collections, private collections, business collections, the Smithsonian, the Ringling Museum, and Florida artists. As cultural centers and teaching institutions, a wide variety of art should be exhibited for the benefit of students and other members of the communities.

Recommendation 11.-- Recommend that community colleges cultivate a variety of sources for art exhibits to provide students and others with as broad an exposure to the visual arts as possible.

## Florida School of the Arts

The Florida School of the Arts was established in 1974 as a part of St. Johns River Community College. The

school is statewide in scope and prepares students for careers in the arts. The school enrolls high school and community college students in the specialization areas of fine art, graphic design, dance, music, theatre, and production/design.

FloArts, as the Florida School of the Arts sometimes is called, has been developed evenly in the arts to create an atmosphere where crossover in the arts is possible and where students can broaden their experiences by being exposed to all the arts. FloArts stresses the realities of the arts professions and requires students to understand the business of the arts, including agents, budgets, contracts, grants, income tax, and publicity.

The faculty of FloArts includes a core of instructors in the various arts disciplines who are academically and professionally qualified. Beyond teaching, they are active professionals in the community and the state. In addition to the core faculty, visiting artists are brought in on a regular basis for diversity and depth, and to maintain communication with the professional arts world.

FloArts high school students adhere to the same basic curriculum requirements as public high school students and are awarded the standard high school diploma. However, the high school program is quite

small. St. Johns River Community College is in Palatka, a small town just south of the Jacksonville metropolitan area. Public transportation is difficult, and there are no dormitories at the college. Public schools designated as magnet schools in the arts have been developed around the state, including one in Jacksonville. Consequently, the potential for the FloArts high school program is limited.

FloArts college students enroll in the associate in arts degree program, the associate in science in visual arts degree program, or the associate in science in performing arts degree program. The A.A. program is designed for student transfer to upper division baccalaureate programs in the arts, and contains forty-one general education course credits, twenty-three or twenty-four specialization course credits, and eight seminar credits. The A.S. programs are designed for students to move directly into employment in the arts or to transfer to another professional arts school, and contain fifteen general education course credits, eight seminar credits, and from forty-two to sixty specialization course credits, depending on the specialization.

The Level I program review data displays for A.S. programs are different from the data displays for A.A. programs. One difference is that student tracking

identifies placement after graduation rather than upper division performance. Table 6 contains enrollment, completion, and placement information from the FloArts Level I program review data displays for its associate in science degree programs for the last three years for which the information is available.

TABLE 6

Florida School of the Arts
Associate in Science Degree Programs
Enrollment, Completion, Placement

| | 1985-86 | 1986-87 | 1987-88 |
|---|---|---|---|
| Enrollment | 39 | 58 | 66 |
| Completions | 9 | 5 | 1 |
| Placement | 3 | 4 | 1 |

The reader is cautioned that the enrollment shown in table 6 does not include the FloArts A.A. program enrollment. The total FloArts enrollment in 1988-89 was ninety and in 1989-90 was 100.

New World School of the Arts

The New World School of the Arts was established in 1984 as a part of Miami-Dade Community College. The school is statewide in scope and prepares students for careers in the arts. The school enrolls high school, community college, and university students in dance,

music, theatre, and visual arts.

The New World School of the Arts (NWSA) is a joint venture of Miami-Dade Community College, the Dade County School District, and Florida International University. The school is administered by an executive board comprised of twenty-three representatives of the three partner organizations, the public, the governor, the secretary of state, the commissioner of education, the president of the Senate, and the speaker of the House of Representatives. The arrangement allows NWSA students to progress through the high school diploma and the associate in arts degree to the baccalaureate, with the diplomas and degrees awarded by the respective partner organizations.

NWSA students are taught in a humanistic and personalized atmosphere designed to produce mastery of traditional artistic forms while stimulating creativity in the context of research and experimentation. The school is headed by Richard A. Klein who headed the New York City School of Performing Arts with its international reputation and the distinction of being the model for the movie and television series, "Fame."

The faculty of NWSA is drawn from a local, national, and international pool of talent. The faculty is comprised of individuals with established artistic reputations, professional experience, and demonstrated

commitment to the creative development of young talent. In addition to the core faculty, visiting artists are brought in regularly for diversity and depth, and to maintain communication with the professional arts world.

The NWSA high school students are artistically talented Dade County public school students who enroll in the NWSA courses on a dual credit enrollment basis. The NWSA location in downtown Miami is easily accessible by public transportation, and is in the midst of a very large and culturally diverse population with numerous and diverse outlets for the visual and performing arts. Consequently, the NWSA high school enrollment, even with its vigorous screening process, is significant; 427 students the fall of 1990. The NWSA college enrollment is 193.

NWSA community college students enroll in the associate in arts degree program. Unlike FloArts students, they do not have the option of an associate in science degree. The A.A. program is designed for student transfer to upper division baccalaureate programs in the arts, and contains thirty-eight general education course credits with two in physical education, and from thirty-nine to sixty-one specialization course credits, depending on the specialization.

The A.A. graduates may move into the BFA or BM upper division programs offered through the Florida

International University partnership. Or, the A.A. graduates may transfer to other upper division baccalaureate programs in the arts.

Some students in the arts are not interested in following academic degree programs. Some students in the arts reach their objectives at NWSA at points that do not coincide with the structured degree programs. To provide for the instructional needs of a selected few of such very talented nondegree-seeking students, NWSA allows those few to take only the specialization courses in the associate and baccalaureate degree programs. The NWSA is working with Florida International University to obtain approval for a diploma to be awarded to the nondegree-seeking students upon satisfactory completion of the specialization courses.

Earlier in this section, the NWSA associate in arts degree program was described as a transfer degree program requiring between seventy-seven and ninety-nine credits, depending on the specialization. The minimum credits required for an A.A. degree are sixty. The NWSA would like for its A.A. degree students to be recognized for the large numbers of credits they earn by being awarded the associate in fine arts (A.F.A.) degree. The A.A. degree is viewed as a two-year degree. The NWSA visualizes the A.F.A. degree as what might be termed a three-year degree that otherwise adheres to the

requirements for the A.A. degree.

Because authorizing an A.F.A. degree to be conferred by the community colleges would be a major change in the structure of degrees in the State Community College System, more study is required. One major issue concerns the dichotomy of the community college as a two-year institution and its awarding of a three-year associate degree. Time and available resources did not permit full study of the A.F.A. degree proposal during this program review.

Recommendation 12.-- Recommend the need for an associate in fine arts degree be studied by the State Board of Community Colleges.

## SUMMARY

The statewide, state-level, issue-oriented, review of the visual and performing arts in the State Community College System was to determine needs for state initiatives, policy changes, and funding priorities. The objectives included analysis to learn what Level I reviews reveal, inquiry and analysis to study eleven issues, and the development of recommendations.

The review dealt with the preparedness of entering freshmen, the relations of the community colleges with public schools and universities, the performance of community college A.A. transfer students in upper level programs in the visual and performing arts, the quality of academic advising for visual and performing arts students, the profile of the arts faculty, the efforts to increase the number of minority faculty in the arts, the status of faculty development, the need for equipment, the instructional use of computers in the arts, the community colleges as cultural centers in their communities, and the two schools of the arts.

The review resulted in twelve recommendations dealing with communication/interaction, outreach services, faculty recruitment/development, equipment, and a degree in the arts.

APPENDIX ONE

Visual and Performing Arts
Program Review Advisory Committee

Dr. Hugh Albee
Palm Beach Community College

Dr. Anthony Allo
Indian River Community College

Mr. Douglas Andrews
South Florida Community College

Mr. Paul Brent
Florida Arts Council
Florida Endowment for the Humanities

Mr. Larry Elshoff
Lake City Community College

Dr. Marvin Kirshman
Hillsborough Community College

Dr. Robert Larson
Okaloosa-Walton Community College

Ms. Qurentia Throm
Valencia Community College

Dr. Margaret Pelton
Miami-Dade Community College

Dr. George Vollwieler
Florida Endowment for the Humanities

Mr. Tony Walsh
St. Johns River Community College

APPENDIX TWO

Survey
Level III Program Review of the Visual and Performing Arts in
Florida's Community Colleges

1. Name of college _____

2. Name, title, campus, and phone number of person completing the survey (The survey should represent the entire college)

_____

_____

3. Number of full-time visual and performing arts instructors by discipline by degree in the full term of 1988. (Unduplicated headcount. In the case of instructors teaching in more than one field, list the fields together, i.e.; Design/Drawing.

| | Full-Time Instructors | | | | | Part-Time Instructors | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Field | Doctorate | MA +30 | MA | BA | Male Female | Doctorate | MA +30 | MA | BA | Male Female |
| Design | | | | | | | | | | |
| Drawing | | | | | | | | | | |
| Ceramics | | | | | | | | | | |
| Textiles | | | | | | | | | | |
| Print making | | | | | | | | | | |
| Painting | | | | | | | | | | |
| Photography | | | | | | | | | | |
| Sculpture | | | | | | | | | | |
| Film | | | | | | | | | | |
| Jewelry | | | | | | | | | | |
| Graphics | | | | | | | | | | |
| Technical Theatre | | | | | | | | | | |
| Lighting | | | | | | | | | | |

| Field | Full-Time Instructors | | | | | Part-Time Instructors | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Doctorate | MA +30 | MA | BA | Male Female | Doctorate | MA +30 | MA | BA | Male Female |
| Costume/ Make Up | | | | | | | | | | |
| Acting | | | | | | | | | | |
| Directing | | | | | | | | | | |
| Music Literature | | | | | | | | | | |
| Orchestra | | | | | | | | | | |
| Band | | | | | | | | | | |
| Choir | | | | | | | | | | |
| Music Theory | | | | | | | | | | |
| Instrumental Music | | | | | | | | | | |
| Voice | | | | | | | | | | |
| Dance | | | | | | | | | | |
| Other | | | | | | | | | | |

4. Please list minority instructors full or part-time by discipline. (For example, Black 1 ceramics full-time, Black 1 instrumental music part-time.)

Black _____

_____

_____

Hispanic _____

_____

_____

Asian _____

_____

_____

American Indian _____

_____

_____

Alien _____

_____

_____

5. What is ratio of studio hours to credit hours? (For example, painting, 5 studio hours = 3 credits, voice, 5 studio hours = 3 credits)

_____

_____

_____

6. How does your college compute studio hours when computing minimum full-time credit hour loads for visual and performing arts instructors? _____

_____

_____

_____

7. Approximately what percent of the visual and performing arts faculty teach an overload on a regular basis? _____% every semester
_____% once every two semesters _____% once in an academic year.
Is release time given for directorial duties; i.e. theatre, choir, band, orchestra, and musical theatre? ____ Yes ____ No
If yes, what formula is used? _____

_____

_____

8. Do you employ student assistants? _____ Yes _____ No

9. What would you estimate as the percentage of the visual and performing arts instructors at your college who are members of a visual and performing arts discipline professional organizations? _____% What percent of those who belong to discipline professional organizations are active in the organization; i.e. attend local, regional, national meetings, hold office, are published in professional journals? _____% For what reasons are members of discipline professional organizations inactive in the organizations?

-Lack of college funding to attend meetings? ___Yes ___ No

-See no relevancy between teaching responsibilities and activities of professional organization? _____Yes ____ No

-Apathy _____ Yes _____ No

-Other (Specify) _____

_____

_____

10. How would you rate the expenditure of staff and program development funds in terms of the visual and performing arts faculty and visual and performing arts program development?

_____ Excellent _____ Good _____ Fair _____ Poor _____

11. How well is the visual and performing arts faculty at your college informed about the curriculum frameworks developed by the secondary school teachers in visual and performing arts? _____ Well informed _____ Somewhat _____ Not at all

12. Please indicate the impact that the high school curriculum frameworks have had on the college's visual and performing arts curriculum.
_____ Some _____ None
If some, please describe. _____

_____

_____

13. Are there regular meetings between the college's visual and performing arts faculty and the area high schools' visual and performing arts faculty? _____ Yes _____ No

If yes, how often? _____

_____

_____

14. Are there regular meetings between your visual and performing arts faculty and the visual and performing arts faculty of the university where most of your students transfer? ____Yes ____ No
If yes, how often? _____

What is the nature of these meetings? _____

_____

_____

15. Please describe any articulation problems between the area high schools and the colleges in the area of the visual and performing arts.

_____

_____

_____

_____

_____

16. Please describe any particular articulation problem between the colleges and the universities in the area of the visual and performing arts.

_____

_____

_____

_____

_____

_____

_____

17. Is portfolio evaluation used for placement purposes in the visual arts program at your college?
_____yes _____no

18. Is audition evaluation used for placement purposes in the performing arts at your college? ____Yes ____No

19. Please assess the size of the visual and performing arts library collection.

_____ excellent _____ adequate
_____ inadequate

20. Please assess the size of the visual and performing arts film/video collection.

_____excellent _____adequate
_____inadequate

21. Please assess the quality of the equipment in the following areas.

| | Excellent | Adequate | Inadequate |
|---|---|---|---|
| Design | _____ | _____ | _____ |
| Drawing | _____ | _____ | _____ |
| Textiles | _____ | _____ | _____ |
| Printmaking | _____ | _____ | _____ |
| Painting | _____ | _____ | _____ |
| Photography | _____ | _____ | _____ |
| Sculptures | _____ | _____ | _____ |
| Film | _____ | _____ | _____ |
| Jewelry | _____ | _____ | _____ |
| Graphics | _____ | _____ | _____ |
| Theatre | _____ | _____ | _____ |
| Orchestra/ Band | _____ | _____ | _____ |
| Voice | _____ | _____ | _____ |
| Dance | _____ | _____ | _____ |
| Others | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |

22. How many computers are directly controlled by the visual and performing arts department? _____
Please describe their use in the visual and performing arts program.

_____

_____

_____

_____

_____

23. Does your college have a permanent art collection? ____ Yes ____ No
If so, where does the funding come from for the acquisitions? _____

_____

_____

24. Does your college have an art gallery? (Defined as a space that can be secured)
____Yes ____No Please estimate square feet of gallery space _____

25. If your college does have an art gallery, is there a full-time curator?
____Yes ____No If the curator is part-time, do they also have teaching responsibilities? ____Yes ____No

26. Please describe the process in which exhibitions are selected. (i.e.; interdisciplinary faculty committee, art faculty, curator)

_____

_____

_____

27. What is the average number of exhibitions per year? _____

Are the exhibitions:

Student? _____
College faculty? _____
Area noncollege artists? _____
Touring?
If touring, what is the major source of the exhibitions?

_____

_____

28. Does your college have a performing arts theatre? (if more than one, please list separately and designate on which campus the theatre is located) _____

_____

_____

29. Approximate seating capacity _____

30. Type of theatre

Proscenium _____
Thrust _____
Round _____
Black box _____

31. To what use is the theatre put?

Stage plays _____
Musicals _____
Concerts _____
Cultural Art Series _____
Public events (graduation, touring lectures, etc.)

32. What is the percent of events that are student productions:

Music _____% students, Theatre _____% students

33. Approximately how many of the following events are staged each year?

Stage plays _____
Musicals _____
Concerts _____
Cultural Arts Series _____
Public Events _____

34. Who controls the scheduling of the use of the theatre?

Department chair of visual and performing arts? _____

Cultural Arts Specialist (non teaching) _____

Faculty committee _____

Other _____

35. Does your college sponsor a cultural arts series? ___Yes ___No
If co-sponsored, with what other group? _____

36. How may cultural arts events are scheduled per year? _____

37. Who decides what cultural events will be hired?

Faculty committee _____
Faculty/Student government committee _____
Cultural arts director _____
Chair of visual and performing arts _____
Other _____

38. Is the selection of professional performers made with the primary consideration of student educational importance? ____Yes ____No

39. Are student activity funds used for programming in the arts? ____ Yes ____ No
Please explain _____

_____

_____

40. Is the selection made with box office receipts as the prime decision maker?

____Yes ____No

41. Have you received financial support from the Florida Endowment for the Humanities in the past three years? ____Yes ____No

If yes, please describe _____

_____

_____

42. Have you received financial support from the Florida Division of Cultural Affairs?
____Yes ____No

If yes, please describe _____

_____

_____

43. Have you applied for funding from the Governor's Summer Challenge Grants for the Talented and Gifted in the past three years? ____Yes ____No

If so, please describe _____

_____

_____

_____

44. Please list any other resources, other than college resources, that you have used to enhance the visual and performing arts program in the past three years. Please describe how the resources were used.

45. Comments

A final note. Please be assured that before the review report is presented to the State Board of Community Colleges, there will be ample opportunity to examine and comment on draft copies. The final report and Board action will be widely distributed throughout the Community College System, the Division of Public Schools, and the State University System. Please return this form to David L. Ehlert, Division of Community Colleges, Knott Building, Tallahassee, Florida 32399 by July 14, 1989.

APPENDIX THREE

Survey, Public Schools

1. Are there regular, formal meetings between you or your staff and your counterparts in the local community college? yes ____ no ____

2. Does the local community college offer in-service courses for K-12 music instructors? yes ____ no____

3. Does the local community college offer any "special" services to K-12 students for college sponsored cultural affairs series? yes ____ no ____

   If yes, what is the nature of those services?

   _____ discounted ticket prices

   _____ transportation services

   _____ instructional preparation for the K-12 students as to what they will hear and why it is important

   Other _____

   _____

4. To what degree are high school students interested in majoring in music, and do they know what is offered at the local community college?

   _____ well informed
   _____ have a general idea
   _____ poorly informed

5. How would you rate the local community college pre-registration counseling for potential music students?

   _____ excellent
   _____ good
   _____ adequate
   _____ inadequate

6. In what ways is the local community college aiding all K-12 students in developing an awareness of music?

7. And, most important of all, how can the local community college improve its services to the K-12 system, both to students interested in music and to students who will not major in music or who will not go on to college?

APPENDIX FOUR

Attendance at Hearings

Hearing at Okaloosa-Walton Community College

1. Sam Cunningham, TCC
2. Jim Durham, O-WCC
3. Larry Elshoff, LCCC
4. Norman J. Hair, GCCC
5. Arnold Hart, O-WCC
6. Clifford Herron, O-WCC
7. Roland Hockett, GCCC
8. Robert Larson, O-WCC

Hearing at St. Johns River Community College

1. Hugh Albee, PBCC
2. Doug Andrews, SoFCC
3. Patricia Crotty, M-DCC
4. Larry Davis, FCCJ
5. Joan Fetchen, LCCC
6. Miriam S. Fielding, CFCC
7. Robert Larson, O-WCC
8. David Ouellette, M-DCC
9. Yvonne Sapia, LCCC
10. Heijia Wheeler, SFeCC
11. Mort Wolfson, UF

Hearing at Hillsborough Community College

1. Douglas Andrews, SoFCC
2. Virginia Bridges, USF
3. D. K. Brown, PCC
4. Jim Cain, ECC
5. Sylvia Carley, HCC
6. Cortez Francis, MCC
7. Helen Gelbart, SPJC
8. Lawrence Hart, HCC
9. John James, MCC
10. Marvin Kirshman, HCC
11. Jerry Meatyard, HCC
12. Margaret Pelton, M-DCC
13. Glenda J. Rogers, P-HCC
14. Frank Spain, USF

Hearing at Valencia Community College

1. Doug Andrews, SoFCC
2. Karen H. Copp, SCC
3. Elizabeth English, L-SCC
4. Larry Graham, VCC
5. Nancy Jay, VCC
6. Dennis L. Jenkins, VCC
7. Del Kieffner, Orange County Public Schools
8. Janet Jalerius King, L-SCC
9. Marvin Kirshman, HCC
10. Stephen Marsh, DBCC

11. Barbara Peterson, VCC
12. George Vollweiller, Florida Endowment for the Humanities
13. Bill Wassil, Orange County Public Schools
14. Larry Weed, VCC
15. John Wilton, DBCC

Hearing at Palm Beach Community College

1. Hugh Albee, PBCC
2. Emery E. Alford, BroCC
3. Anthony Allo, IRCC
4. Jack Almating, M-DCC
5. Lee G. Barrow, BroCC
6. Lois Beddix, Palm Beach County Public Schools
7. Ken Boos, M-DCC
8. Rita Breiser, PBCC
9. Robert Deger, M-DCC
10. Patricia Dyer, PBCC
11. Larry Elshoff, LCCC
12. Reuben Hale, PBCC
13. Otis Harvey, PBCC
14. Pat Johnson, PBCC
15. Robert Jones, PBCC
16. Peare Krepps, Palm Beach County Public Schools
17. Robert A. Larson, O-WCC
18. Frank Leahy, PBCC
19. Margaret Pelton, M-DCC

20. John Schmiederer, PBCC

21. Mont Smith, BroCC

22. Linda Summers, IRCC

23. Sue Taggart, IRCC

## APPENDIX FIVE

### List of Recommendations

These recommendations first appear in the chapter on findings, along with information that supports them. They are repeated here for quick reference.

Recommendation 1.-- Recommend that community colleges schedule regular meetings with high school arts supervisors and instructors to deliberate mutual concerns.

Recommendation 2.-- Recommend that community colleges provide special services for public school students to encourage their understanding of and participation in cultural events at the colleges.

Recommendation 3.-- Recommend that the meetings recommended in recommendation 1 include helping the community college arts faculties to understand the public school curriculum frameworks for the arts and the outcomes identified therein.

Recommendation 4.-- Recommend that regularly scheduled articulation meetings be conducted between community college and university arts faculties to review changes in curriculum policy and other matters of mutual concern.

Recommendation 5.-- Recommend that the regularly scheduled meetings of community college and university arts faculties recommended in recommendation 4 include discussions of portfolio and proficiency evaluation, curriculum articulation, and degree program length.

Recommendation 6.-- Recommend that the Articulation Coordinating Committee investigate the evaluation by portfolio, performance, and testing used by the universities when evaluating transfer students in the visual and performing arts to assure an equitable and effective process.

Recommendation 7.-- Recommend that the community colleges project position openings in the arts as senior faculty approach retirement, and contact universities with strong graduate programs in the arts for preliminary recruitment of minority faculty in the visual and performing arts.

Recommendation 8.-- Recommend that the Division of Community Colleges conduct a comprehensive assessment of visual and performing arts equipment in the community colleges to discover and document special equipment needs.

Recommendation 9.-- Recommend that visual and performing arts faculty investigate the possibilities of computer assisted instruction.

Recommendation 10.-- Recommend that the 1991-93

legislative budget request of the State Board of Community Colleges for a visiting artists grant program be supported actively by the community colleges and their communities.

Recommendation 11.-- Recommend that community colleges cultivate a variety of sources for art exhibits to provide students and others with as broad an exposure to the visual arts as possible.

Recommendation 12.-- Recommend the need for an associate in fine arts degree be studied by the State Board of Community Colleges.

State of Florida
Department of Education
Betty Castor, Commissioner
Tallahassee, Florida
Affirmative action/equal opportunity employer



ERIC Clearinghouse for
Junior Colleges

MAY 8 1991